

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС  
ТАЪЛИМ ВАЗИРЛИГИ

БУХОРО ДАВЛАТ УНИВЕРСИТЕТИ

# “ЧЕТ ТИЛЛАРИНИ ЎҚИТИШНИНГ ДОЛЗАРБ МАСАЛАЛАРИ”

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## МАТЕРИАЛЛАРИ

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Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2021 йил 2 мартдаги 78-Ф-сонли Фармойиши асосида Бухоро давлат университети Хорижий тиллар факультети Табиий йўналишларда чет тили кафедраси ташаббуси билан 2021 йил 17-18 март кунлари “Чет тилларини ўқитишнинг долзарб масалалари” мавзусида ўтказилган республика миқёсидаги илмий-амалий конференция материаллар тўпламига замонавий тилшунослик, таржимашунослик, адабиётшунослик, хорижий тилларни ривожлантиришда инновацион ғоя ва технологияларнинг ўрни, хорижий тилларни ўрганишнинг Ўзбекистон тараққиётидаги аҳамияти, ўрта, ўрта махсус ва олий таълимда чет тилларни ўқитиш масалалари ва чет тили ўқитиш методикасининг долзарб муаммоларига бағишланган илмий маърузалар ўз ифодасини топган.

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performersolo, poster, sampler, serial-killer, shimmer, slasher, songwriter, sticker, etc. : "... une foule de jeunes clubbers dingues de musique electro-latino" (a crowd of young club goers, obsessed with Latin electric music).

Many of the borrowed nouns of this type received the suffix -eur (for masculine) or -euse (for feminine) in French: boosteuse, jet-setteur, jet-setteuse, rappeur, rockeuse, skateur, songwriter, surfeur, surfeuse, etc. ., which can also be explained by the phonetic similarity of English -er [ə:] and French -eur [œr]. Borrowed nouns ending in -man and -woman are numerous and have long been considered French: "Le chanteur au sourire éclatant serévè le bluesman mélancolique" (The singer with a dazzling smile turns out to be a melancholic bluesman); "... mais Lewis, énorme showman, ne bronche pas et conduit la chanson à son terme ..." (But Lewis, an amazing showman, is not embarrassed and finishes the song).

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#### THE MAIN IMPORTANCE OF ANAPHORA IN POETRY

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**Abstract.** This article discusses the main role and use of anaphora in poetry, which is one of the poetic repetitions.

**Keywords:** poetic syntax, poetic speech, repetition, tropes and figures of speech, poetic figures, anaphora

#### ANAFORANING SHE'RIYATDAGI ASOSIY AHAMIYATI

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**Annotatsiya.** Ushbu maqolada she'riy takrorlardan biri bo'lgan anaforaning she'riyatdagi asosiy o'rni va ishlatilishi muhokama qilinadi.

**Kalit so'zlar:** she'riy sintaksis, she'riy nutq, takrorlash, nutq shakli va so'zlari, she'riy shakllar, anafora

Ma'lumki, tilshunoslikda sintaksis nutqni qurish, gapdagi so'zlarning tartibi bilan bog'liq bo'lsa, she'riy (she'riy nutqda) sintaksis gaplarni bayt, bayt va misralar tarkibida tuzish va qismlarning tartibi bilan shug'ullanadi. ulardagi nutqdan foydalaniladi. She'riy nutqda, ayniqsa she'riy gaplarni tuzishda so'zlarni tanlash va ularni nutq qurilishida mohirona ishlatish muhim ahamiyatga ega. She'riy nutq sintaksisi asar tiliga obrazlilik, ta'sirchanlik, jozibadorlik beradi.[1]

Nutqni tashkil etishda she'riy nutqning o'rni katta, uning musiqiyiligi, hissiy intensivligi va ta'sirchanligi ko'p jihatdan she'riy sintaksisga bog'liq. Sintaktik darajadagi me'yordan chetga chiqish she'riy nutqga ko'proq xosdir, shuning uchun adabiyotda "she'riy sintaksis" ning maxsus tushunchasi mavjud.

Ma'noni yetkazish sintaksisning asosiy vazifalaridan biridir. Adabiyotda yozuvchilar sintaksis va diksiyadan foydalanib, kayfiyat, ohang va hokazolar kabi badiiy effektlarni qo'lga kiritishadi. Diksiya singari, sintaksis ham o'quvchiga ta'sir qilish hamda yozuvchining munosabatini ifoda etishga qaratilgan.

Nutqkishigaso'zlangandabunutqdaneshituvchirohatolishi, nimadirtushunishikerak. Nutq unga ta'sir ko'rsatishi kerak. Nutq ta'sirchanligining oshishi uchun bizga sintaktik figuralar yordamga keladi.[2]

She'r tuzilishida badiiy takrorlarning o'rni muhim ahamiyatga ega. Badiiy takrorlar she'rning musiqaviyiligi va jozibasini oshirishga o'z hissasini qo'shadi. Badiiy takrorlar 4 xil: leksik, fonetik, morfologik va sintaktik takrorlar ko'rinishida bo'ladi. Mazkur maqolada leksik takrorlar sirasiga kiradigan anaforaning she'riy nutqdagi vazifalarini ko'rib tahlil qilamiz.

Anafora yunoncha "anaphor", "yuqoriga ko'tarilish" degan ma'noni bildiradi. Bunda bir xil so'z yoki so'z birikmasi she'r misralari boshida aynan bir xil tarzda takrorlanib keladi.[3] Buyuk shoh va shoir Zahiriddin Muhammad Boburning quyidagi misralarida anaforaning yorqin namunasi ko'rinadi:

Qaysi bir ozorin aytay jononima ag'yoring,  
Qaysi bir og'ritganin kon'nglimni dey dildoring

Shuningdek, shoir Uyg'unning ushbu she'rida anaforani ko'rishimiz mumkin:

Na ko'kning fonari o'chmasdan,  
Na yulduz sayr etib, ko'chmasdan,  
Na ufq, o'ramay yoqut-zar,  
Na bulut silkitmay oltin par,  
Tong kulmasdan burun turardi.

She'riy parchadagi tagiga chizilgan so'zlar qat'iy tizim asosida (misralarning boshida va aynan) takrorlanib kelmoqda. Shu sababli "na" so'z takrori anaphora vazifasini o'tamoqda.[1]

Shuningdek, ingliz she'riyatida ham anafora tez-tez ishlatiladi. Bunga mashhur ingliz shoiri Robert Byornsning quyidagi misralarida ham uchratishimiz mumkin:

**Farewell to the** mountains high covered with snow!

**Farewell to the** straths and green valleys below!

**Farewell to the** forests and wild-hanging woods!

**Farewell to the** torrents and loud-pouring floods!

(R. Burns)

**Alvido** qor bilan qoplangan baland tog'lar!

**Alvido** pastliklar va yashil vodiylar!

**Alvido** o'rmonlar va yovvoyi osilgan daraxtlar!

**Alvido** daryolar va baland toshqinlar!

Ushbu misolda "alvido" anaforik takrorlanishi bilan birgalikda har bir satrning sintaktik tarkibining parallelligi kuzatiladi.

Anafora badiiy matnni o'ziga xos ritm bilan ta'minlaydi, bu anaforik elementni takrorlash bilan birga, qandaydir tarzda nasr va she'riy nutq ovozi o'ziga xos nusxasini bir-biriga yaqinlashtiradi. Ammo she'rda ishlatiladigan anafora nutqning tovushli uyg'unligini oshiradi.[4]

Anaforik takrorlash nazmdan tashqari, nasrda hamgap va iboralar boshida ketma-ket bir xil so'z yoki iborani muntazam ravishda takrorlashidir. Masalan, Jon Golsuorsining, "**Biz** handaqlarda **jang qilamiz. Biz** okeanlarda **jang qilamiz. Biz** osmonda **jang qilamiz.**" Bunga yaqqol misol bo'la oladi.

Xulosa o'rnida shuni aytishimiz mumkinki, poetik figuralar, xususan badiiy takrorlarning namunasi- anoforasiz she'rning ta'sirchanligini, ritmini, vaznini, musiqaviyligini va qofiya san'atini tasavvur qilib bo'lmaydi. Anafora kitobxon va o'quvchilarga kushli hissiy ta'sir etib qolmay, balki poetik tilning obrazli ta'sir vositalari va she'r tuzilishi unsurlari bilan uzviy birgalikdagi o'z vazifasini o'tab, yillar davomida o'z jozibasini saqlab qoladi.

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## THE PROBLEM OF UNDERSTANDING AND TEACHING YOUNG GENERATION

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**Abstract.** This article deals with the problem of teaching young generation. The ability to reduce students' sense of entitlement and help them understand that schools are not so responsive and English teachers are not so lenient as they expect. Therefore, teacher effectiveness depends on the ability to adapt instruction to the needs of today's learners. Language teachers can benefit from the insights of the needs of Gen Y.

**Key words:** generation, benefits, educators, language, options, primary school. English teaching professionals working with children in primary school, adolescents in secondary school or adults at university know that learners nowadays think and behave differently than those from previous generation. These students were born into a world of information technology; they prefer to multitask rather than focus on one thing at a time, and they can be more attracted to the ideas of a peer or a web video than what their teachers have to offer. This generation has been given different names, including Net Gen, the Millennial, and Generation Y Professionals from various fields including accounting, law, and medicine, to name just a few have written increasingly about generational differences and the implications of those differences in the workplace. Lindquist (2008), for example, compared the values of Gen Y accountants with those from the previous two generations and found that today's employees are more concerned about what their employer can do for them, rather than vice versa. Workers of former generations identified "respect for the company's mission statement" as the fifth-most important reason to join a company. Gen Y does not even consider a company's mission in their top ten reasons to accept a job offer. As their number one reason to join a company, Gen Y cites "professional growth opportunities" in other words, "What can this company do for me?" Another